

MOTION PICTURE NEWS

THE BEST MOTION PICTURES AND WHERE TO FIND THEM

Acrobatic Adventures of Moving Picture Camera Men

Tumbled From Perches, Driven From Roofs, Charged by Cavalry, the Way of the Photographers at Wilson Inaugural Was Hard—Cameras Lost in Scuffle. Plump Venus Serves as a Buffer—A Bulldog a Foe to Art.

NEXT to president Wilson himself perhaps the busiest men at the inauguration in Washington were some of the camera men from the various moving picture companies. And by the same token the most bedraggled lot of inaugurationists were these operators upon their return to New York.

Charles Travers, chief camera man of the Universal company, was about the most serious sight of them all, with his face scratched, hat punctured and garments ripped.

"It wouldn't have been so bad," said Travers, "if I hadn't lost a couple of perfectly good teeth and a brand new camera in the fracas. I had planned the camera on a corner that gave me a fine view of the capitol grounds. There I was complimenting myself and breathing easier than I had at any other time during the day, when a howling mob burst through the police lines and fairly lifted me skyward. When I landed on terra firma again I was feeling about as fit as a fellow who has been taken from the prize ring after a good whipping."

Found One Piece of Camera. "As soon as I could pull myself together I looked about for my camera. I found a small piece of the box, but that was all. I imagine my predicament. The parade almost ready to start and not a sign of a camera to work with. Luckily, my hotel was only a short distance away, and I rushed there for another camera. On the way some nice, fluffy young person gave me a savage poke with an umbrella."

Some of the other camera men had equally as thrilling experiences. One of them selected a roof overlooking the capitol. He had no sooner planted his camera than a crowd surged around him and the camera toppled over the edge of the roof. In another few minutes half a dozen bluecoats came rushing to the roof, and the photographer was dragged off to the station house without even having a chance to explain.

Bill Tupper, a photographer for the Animated Weekly, joined a small army of New York camera men on Pennsylvania avenue just before the parade started. Things were going a little too slowly for Billy, so he thought he'd steal a march on the others. Looking around him he saw a fine view of the capitol. He stepped forward and planted his camera squarely in the center of the avenue. A troop of cavalry came along about this time, and just as poor Billy was about to press the bulb he was caught in the whirl and sent scurrying to the sidewalk.

Parade Not Recognized. "Believe me," he told the others later, "it's no fun being stepped on by a bunch of soldiers. Those fellows wouldn't stop if a freight train passed in front of them."

What hurt the camera men more than anything else was the fact that the new administration showed them no more consideration than the ordinary spectators. There were times when they got them through the police lines to be sure, but after the parade got under way few of the pictures were recognized. The police were too busy with the crowds to bother with the photographers.

"I'll take Mexico for mine every time," said Travers of the Universal. "Flying bullets are no worse than flying clubs and infinitely easier to dodge than hot pins and umbrellas in a mob on Pennsylvania avenue during an inauguration."

Harry Soussay, while turning the crank of a motion picture camera, suddenly got a blow on the jaw that

knocked him into the arms of a middle aged woman who weighed about 300 pounds.

"Plaster head!" he cried, and the fat woman handed him one on the other side of his face that sent him spinning. In the arms of a *Protecteur*.

"See!" said Soussay, "that's no way to treat a guy who is looking for protection."

"Bats!" exclaimed the fat woman. And Soussay, observing that she was in no mood to jest, picked up his camera and disappeared. Later, when Soussay met a number of other camera men, he asked one of them showed him a picture of himself in the arms of the fat woman.

Travers tells one of another of the Universal camera men who scaled a couple of stories of a lodging house and comfortably seated himself in a window ready to take pictures.

"Some one discovered him there," said Travers, "and kicked a building on him. The way he crawled down from his perch was a scream. There was never anything in the comic films to beat it."

At the particular inauguration of which I speak, a friend of mine in one of the stands caught a glimpse of me as I stood in the street near the president's conveyance, where the parade halted. He caught my eye and waved his hand. A few minutes later he discovered me. To assure himself further, he sat through a second performance and was able to get a full description of the man whom he suspected. I asked him if he had occupied any place in the stand other than the one he had just described. The result was that the man whom he described was arrested shortly afterwards and the watch was secured.

Unlimited Field. "It appears that the field of the moving picture is unlimited," continued Mr. Burns. "Only a few days ago a most unusual case came to my attention, but in view of the persons concerned I do not care to mention it."

"In a city not far from New York a boy was knocked down by a street car. When the railway company's representative called on the parents they refused to consider an adjustment of the case. The company then knew that a suit was certain."

"The boy was kept indoors for weeks and when he finally appeared with his playmates, he was a fright. A large damage suit had been brought, with the allegation that the boy was injured for life—that he would always be a cripple and could not dispense with the brace."

For various reasons the railway company concluded that the injury had been greatly exaggerated. A moving picture camera man was commissioned to visit the boy's neighborhood and covertly photograph him at play. The plan succeeded admirably. The boy faithfully followed parental instructions to avoid cameras but, unmindful of the moving picture machine, engaged in all manner of rough sports while his discarded brace rested on the ground.

A Bomb Shell in Court Room. "The picture was projected in the court room and a 'near panic' resulted. The father lost all thought of the suit in a denunciation of the boy. Naturally the case was dismissed."

The Most Daring of All, the Film Drama of the Air

Popularity of Aviation on the Screen Is Said to Be Unequaled by Any Other Scenario—Licensed Pilots May Work For Picture Films—Photographers Take Many Hairbreadth Chances.

IF YOU happen to see a launch explode in Great South Bay and immediately after witness the rescue of an exceedingly comely young woman by the aviator of an airplane which has been hovering over the launch—don't be alarmed. Yes, the young man who dived headlong from the aeroplane is an aviator and may be licensed by the Aero Club of America, but that circumstance necessarily doesn't bar him from seeking employment with a moving picture film.

If he sees fit to spiral up to a point just above the statue of Liberty and then to leap from his machine with a parachute in order to catch an ocean liner which is sailing to Europe with the villain aboard, don't call him foolhardy. It pays well in the moving picture "game."

If you see a great crowd around a torn and bleeding body in the Mall of Central Park and the fragments of a wrecked aeroplane near by, don't jump to a hasty conclusion. The aeroplane was wrecked six months ago and the "dead" aviator will presently rise and wash the ghastly evidence of his fall from his tangled face.

Now that aviation has appeared recently to be so nearly dead in this country—thanks to our somewhat government—the birdmen have taken to posing for the motion picture machine. Indeed, they are doing a little picture work themselves.

Harry Bingham Brown, A. Leo Stevens, George W. Beatty, Anthony J. James, Philip Ward Page, Frank F. Coffey, Robert G. Fowler, Lieut. H. M. Arnold, U. S. A., and Lieut. F. M. Kennedy, U. S. A.—some name a few aviators who have taken up moving picture work—all find both amusement and profit in playing a part before the rapidly revolving film of the motion picture camera.

Work-a-day photographers, including Jimmie F. Cagney, of *Collier's Weekly*, Adrienne Buff of the *American Press*, Association, Edward Shaw and Tracy A. Tisdell and Jack-of-all-aerial-trades such as Rodman Law, also have lately been sought out by the big film companies to take pictures where the ordinary moving picture photographer would balk at the risk involved.

Unparalleled Realism. Some time ago Leo Stevens, the assistant editor of *Collier's Weekly*, moving picture photographer, made an excursion for the purpose of taking pictures to be exhibited at the new department Dreamland, Coney Island. Their balloon started from the Bronx in first rate shape and all went well until it hit the Palisades opposite Yonkers.

Tisdell kept his camera going from the time the car of the balloon hit the side of the Palisades. In 10 minutes later, the balloon collapsed in the Hudson river. For realism the pictures and so on at the time, as Tisdell snapped both the desperate efforts of Stevens to anchor his craft and the gyrations of the balloon itself as it leaped along the cliffs side and dragged through the brush along the river bank.

Speaking of his experience with a moving picture camera in the air recently Lieut. F. M. Kennedy said: "We started from College Park, Washington, in the afternoon with the idea of carrying out a minute scouting trip. I had the motion picture machine—a small contrivance as easy to operate as an ordinary camera—and Lieut. Arnold guided the biplane."

"When we had reached 1,500 feet and the earth looked rather small I began to reel off the film, pointing the camera directly toward the earth, so as to cover the road. I held the camera. In the position during the major portion of the flight, shifting it only a little to the right and left to get the topography in general."

The only difficulty encountered—and it is one easily remedied—was in definitely deciding just how much territory we were covering. There was no finder in the camera, and it was therefore impossible to sight it as one would if taking an ordinary photograph.

"The light struck slantingly, and, as the camera was shaded, should have brought the hills below below us into splendid relief. This is the first extended trip I have made with a moving picture machine on an airship. If the pictures I took prove to be a success undoubtedly the scheme will be followed up and come into general use to obtaining topographical maps for government purposes."

Some Perilous Instances. Frank F. Coffey just a year ago went under and over Brooklyn bridge with a moving picture operator from the Vitagraph company. Coffey snatched New York's skyscrapers and made photographs of the statue of Liberty while flying over the harbor on two succeeding occasions, when, by means of a special device, he was enabled to manipulate the camera without the assistance of a licensed moving picture operator.

On this last flight Coffey attempted to descend at too steep an angle. In the volplane the camera broke loose from its base because of its weight, and slipped off into the East river, a thousand feet below. When it landed in the river it cast up a miniature geyser. Mathematicians may figure out what it would have done to a ferryboat had it struck one while falling at the frightful velocity it attained in the last half hundred feet of its downward drop.

Phillips Ward Page, of Brooklyn, Mass., early last summer made a flight over the North Atlantic squadron anchored off Beverly, Mass., with a moving picture camera. He took some photographs of the decks of Uncle Sam's men-o-war. Mr. Page was accompanied by Edward Shaw, who handled the crank of the camera.

Shaw at first operated his camera by hand, but during subsequent flights the camera was geared to and run by a motor. Mr. Shaw started the film revolving and stopped it at the running off of the reel by means of a switch attached to one of the uprights. On one of his flights Mr. Page took up Mr. Hemment, who then had recently returned with Paul Ralney from a hunting trip in Africa. Mr. Hemment took some fine pictures of a flock of ducks which were flying over the water.

Mr. Hemment was congratulated by Paul Ralney, who has since exhibited the pictures.

Steadiness of the Picture. Moving pictures taken from an aeroplane, unlike those taken from a train or automobile, are remarkable for their steadiness. Mr. Shaw, while flying with aviator Robert G. Fowler on the latter's coast to coast trip, took some pictures of Louisiana in which there is a total absence of "swaying." Hundreds of feet of film were run off in which the views taken did not shift a quarter inch in the perspective. The picture machine was equipped with a device which completely did away with the vibration of the aeroplane engines and to a great extent the steadiness of the views when projected was due to the stabilizing mechanism.

The Aviation Film company put Mr. Fowler under contract to carry a camera on his aeroplane from Texas to New York. Israel Ludlow and Robert L. Baird invented the apparatus by means of which Mr. Fowler was later enabled to operate the movie alone. The device turned the crank of the camera with power transmitted directly from the aeroplane motor.

By means of this appliance aviators (Continued on Next Page)

Movie Mentions

Selig has reproduced his greatest comedy hit, "The Cowboy Millionaire." It was told in one reel three or four years ago, but the new picture is in two full reels. It is a thrilling picture in addition to being a comedy.

Florence Turner, the dainty little woman who charmed millions through the medium of the Vitagraph films, has retired. She may play a short engagement in Louisville.

A number of prominent photography stars are known in El Paso. J. P. McGowan, producer and leading man of one of the Kalem companies, was a railroad clerk in a local railroad office and played bits in the Okeanus stock company when it held forth under Will R. Winch's direction at what is now the El Paso theatre. Ruth Holland, Edgar Jones and Mr. McGee, of the Vitagraph, also filled stock engagements here. Ruth Holland, Fred Church of the Kalem company, and Kathryn Williams, of the Selig company, have relatives here.

Kathryn Williams, the beautiful and daring leading woman for Selig, is being booked by her friends as the most perfectly formed woman in motion pictures. She is slightly larger in every way than the average woman, but her proportions are said to be correspondingly symmetrical.

Edgar E. Campbell, of Campbell & Winch, owners of the Wigwag theatre here, has bought the state rights of the "Prisoner of Zenda" for Texas. James K. Hackett plays the roman's dual role. It was produced under the direction of the veteran, Daniel Frohman, and is owned by the same company that produced "Queen Elizabeth," with Bernhardt as the queen. There is a great deal of diversity of opinion as to what effect it will have on Hackett's future. Some argue that it will kill him as a star, while he and many others think that it will make him more popular. He has made arrangements to tour this fall in a new play, which he will produce with the Wigwag.

Well, what do you think of this? The photograph which for years has refused to answer inquiries as to who their players are and who would not tell the names of even their leading men and women, has sent all of the licensed houses posters showing the pictures of all of their players with the name under each photo.

William J. Burns, the detective, is the latest celebrity to fall for the movie. He has taken part in a big production called "The Exposure of the Land Swindlers." It is a story of official Washington.

REFUSES \$80 A HEAD FOR HIS FED CATTLE. San Angelo, Tex., March 22.—C. H. Rathje, who was the subject of a great deal of comment in stock circles last week, because of the remarkable cattle deals he made in Kansas City, where he sold his ensilage fed steers at record prices, has shipped nine more cars of steers to the lot.

The cattle were consigned to the National Livestock Commission company in Kansas City, with Fort Worth privileges. Before the cattle were loaded here, P. R. Clark offered Mr. Rathje \$80 a head for the stock and was refused.

CITIZENS' TICKET TO OPEN HEADQUARTERS. Headquarters will be opened Monday by the Citizens' ticket organization in the old Welch building on Stanton street. The headquarters will be opened with a house warming and speeches by the leaders of the Citizens' ticket movement. Will Hoard is in charge of the headquarters, which are located on the second floor of the Welch building.

Charming Picture Actress Who Is Strong For Suffrage Cause



Thinks Women Should Share All Honors With Men—But She Likes Fine Clothes.

(By Gertrude M. Price.) Santa Barbara, Cal., March 22.—Pauline Garfield Bush is an ardent suffragette, believing women can and should do just anything a man can do.

That is, she thinks a woman's brain and ability rank right alongside, not a few feet behind, man's. This is "going some" for a real sure enough actress whose life has been spent wearing beautiful clothes and winning the plaudits of an admiring public.

Maybe this notion of hers is the reason Miss Bush left the Los Angeles Belasco stock company to join the American Film company at Santa Barbara, Cal.

Anyway, she went, and now she's the leading woman, don't you know, doing pretty much everything the men in the company attempt to do.

Popular With Both Sexes. If anyone doubts just how popular this girl has grown, it's only necessary to listen to some of the comments of the young men and the exclamations of the girls when Miss Bush comes into the picture at the nickel show.

"Oh, I just love her!" sing the girls in chorus.

"There's my girl!" whisper the boys. Maybe those who have never seen her, except on the screen, would like to know she is 5 feet 4 1/2 inches tall, weighs 120 pounds, has brown hair and blue eyes.

Her parents were English, but she proudly announces herself to be a Californian.

In a recent picture, in which she played opposite to Warren Kerrigan, Miss Bush dared a hazardous riding stunt. Kerrigan, riding at full gallop, swept past her, grabbed her by one arm and swung her onto the saddle behind him without slackening speed.

That's the way it looked. But in reality Kerrigan didn't do all the work or take all the chances. Miss Bush stood ready to leap, and the minute he caught her arm she jumped toward the horse, and took the ability which she says women as well as men possess to play her part in the difficult scene.

That scene is in "The Road to Success." Some of her other pictures are "The Girl of the Manor," "The Power of Love," "The Girl of the Pampus," and "Maiden and Men."

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FAMOUS PEOPLE IN SOME FILMS. World famous personages have posed for the Imp in a burlesque entitled, "Saved by Parcel Post."

George Barr McCutcheon, Charles Dumas, Gibson, Wallace Irwin, Julia Street, John Walcott Adams, James Montgomery Flagg, Tom Manton, Rupert Hughes, Charles Hanson Towne and Burgess Johnson, 10 of America's famous authors and artists, wrote a play, a farce, then they staged and enacted it themselves.

It is the first time in history that so many famous personages have ever appeared in the same film. It is stated.

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